

WORLD'S LEADING MAGAZINE OF SELF-DEFENSE

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Whistling Death!

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Too Young to Start?

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EQUIPMENT BOOM
What's Hot, What's Not

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KWON DO
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We don't mean to shout about it, but we thought you'd appreciate the advance warning. The June **FIGHTING STARS**—a special ninja issue—will be on your newsstand soon, and you'll want to sneak up and capture a copy. Otherwise, it'll probably sell out, and another guy will have the jump on you.

Ninja. Ninjutsu. It seems everybody's trying to find out more about the centuries-old art these days, but there are few reliable sources. That's why you'll want to turn to **FIGHTING STARS** and this action-packed, information-rich issue.

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Fighting Stars



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MAY 1985, VOL. 23, NO. 5

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ABOUT THE COVER: The determination, power and aggressive nature of American JKA Karate Associations black belt and technical director Ray Dalke is apparent in his backfist technique, delivered to the jaw of senior student Ed Otis. Mario Prado caught the moment on film.

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BLACK BELT magazine welcomes letters from its readers. Letters should be double-spaced typing on one side of the page. All letters should include name, address and telephone number for verification and must be signed with your full name. BLACK BELT reserves the right to edit all letters. Letters should be addressed to: Letters, BLACK BELT Magazine, 1813 Victory Place, P.O. Box 7728, Burbank, California 91510-7728.

More Harm Than Good

Having just read your February, 1985, issue (which, overall, reflects the high standards I have come to expect from BLACK BELT), I felt compelled to write in reference to "Everyday 'Weapons' Can Provide the Hidden Edge" by Mark Jackson.

Nearly all the weapons Jackson mentions (with the possible exception of the Kubotan) are not only highly concealable, but highly illegal as well. Belt buckles, "credit card" knives, push daggers and sword canes have the potential to land the user (whether justifiably the defender or not) in a great deal of legal trouble.

Aside from the sheer illegality of such weaponry, one must also view their use in light of ethical and moral considerations. At what stage does one bring a weapon such as a push dagger into action? Judging from the content of his article, the author seems to imply it is acceptable to use such weapons in order to "get the upper hand" in a situation where one is attacked "for money or to just get even"—the field of possible usage under such ambiguous guidelines is certainly vast.

I don't know what martial art Jackson practices, but if he needs to rely on this type of bizarre weaponry, I would think he needs to seriously examine his art and training. While many martial arts emphasize weaponry in their training programs, the serious practitioner is equally adept with the empty hand. When one is confident and capable with his martial art, *anything* may be used as a weapon.

Daniel Middleton
Spartanburg, SC

Another Look at AAU Karate

The recent article "AAU Karate: Is America's Choice Really Number One?" (BLACK BELT, January 1985)

was comprehensive and fair. You really put out the effort to get a complete view of the arguments alleged to have enveloped AAU karate. However, we would like to clarify several points, so the total picture can be seen.

In the time the present administration has been in office, nearly all actions have been approved by unanimous ballot, including the last elections. As the national committee is made up of a national chairman, zone directors, ex-committee members, and athletic representatives (nearly 50 people voting) and only a few were changed from the last administration, how then can it be said the committee is split down the middle? From our point of view, we operate with a unanimous consensus.

The team selection is not mysterious; it was approved without argument and was considered fair and equitable. The team was selected by a balanced representation of the coaches committee (chaired by Don Madden, Chillicothe, Ohio), technical committee (chaired by Takayuki Mikami, New Orleans), and the officials committee (represented by our WUKO referees and administration officers).

The selection panel was balanced by interest, style, and geography. The criteria were: cooperation in training camp; past competition record; performance in training camp; performance in current national championship; and general opinion of capability to win in specific world competitions.

This administration has had no more money than any previous operation. However, we have funded many, many more international activities (inviting Japan and Taiwan here to our national championships, covering their expenses so our athletes can enjoy reciprocity overseas), acquired equipment to increase communications (we have video equipment now to record competition), effected proper press coverage, started a junior national team, instituted national training camps and national technical congresses, and now have many more WUKO-certified American officials. All this has been done on no greater income—only better management, dedicated to making U.S. karate the greatest in the world.

We are unified and we are open-minded. The coaching staff and the technical committee are regionally and style balanced, the team is chosen with detached consideration, and the entire arrangement is fiscally sound and operates under the codebook of the National AAU.

We feel this is the correct way to go and despite the loud complaints from a less-than-informed small minority, we will continue to upgrade our art.

George E. Anderson
Chairman, AAU Karate
Akron, OH

Sifting Through the Garbage

This letter is written with extreme praise for Bradley J. Steiner's article, "The Decision to Act" (BLACK BELT, February 1985).

The article is super-realistic, and should provide food for thought for martial artists of all skill levels. No doubt you will receive an equal amount of negative response to this feature, probably written by the same "bleeding heart society" that would let a rapist, armed assailant, or other living refuse back out on the street with little more than plea bargaining.

Any individual interested in self-preservation should take a good hard look at Steiner's words. Persons interested in the legal ramifications of such retaliatory actions should ask themselves if they would rather be tried by 12 or carried by six. The article is that blunt and realistic. Writers like Steiner do the public a tremendous service by opening its eyes to a reality that cannot be ignored. It is just unfortunate that some of the garbage that makes an article like this necessary will be allowed to read it.

Ralph Okunewitch
Valley Stream, NY

Fight with Thai No Tie

Your article "Bruce Lee's Jeet Kune Do" (BLACK BELT, January 1985) made reference to a match between Bruce Lee and a prominent Thai boxer when Lee was filming a movie in Thailand. The author stated the outcome was unclear but that each was impressed with the other.

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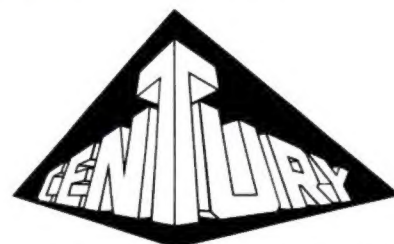
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instructors' forum

A Question of Ethics

by John O. Holwager and Mary M. McAteer

In karate today, we are losing touch with our past, our purpose. Whatever our art, most of us stem from the need for self-defense.

So what is self-defense? Self-defense is protecting oneself, not beating up someone else. We should use our training only to protect our lives. This is not to say we shouldn't compete, but let's keep that inside the tournament ring and not on the streets.

Too often, we see students showing off. Maybe someone said something they don't like, but instead of turning the other cheek, they are determined to teach the other person a lesson.

And too often, instructors either encourage this sort of thing, or turn a blind eye to it. They think as long as it doesn't happen in their *dojo* (training hall), it isn't their responsibility. And so their students act contrary to the principles of the art, and people see students of karate brutalizing untrained individuals. A few irresponsible people can give all karateka a bad name.

We have also seen many students say, "He practices another style, he is no good." Or, "He isn't as good as I am. I could take him out."

Instructors often make similar remarks. We all believe we practice the best style, but is there such a thing as a bad style? It doesn't matter how one style compares to another as long as it achieves the desired purpose of self-defense.

And remember, too, that just as styles differ, so do people. What suits one student doesn't always suit another. The differences don't make people or styles inferior or superior, only different. One doesn't grow by shortening the other guy's life, but by lengthening his own. If you have to prove your style's superiority by cutting someone else down, there may not be anything wrong with your style, but there's definitely something wrong with you.

Another thing we have a lot of trou-

ble with today is violence in the dojo. Many instructors will beat on their students to try to toughen them up or impress them. But we teach our students to trust us—they put their lives in our hands every time we demonstrate a technique. If a student trusts you and you use that trust to injure him just so he respects you, you're not just abusing your students, you're abusing yourself and the art you practice and teach.

We also have a lot of trouble with students beating on other students, especially senior students wanting to show how good they are. If we are teaching our students properly, we shouldn't have these problems. Maybe we need to go back to the basics and teach what we feel is best. Too many of us are in it just for the money, and not to prepare our students for the real world. Let's work on the quality and not the quantity of our students. Let's remember that karate is a deadly weapon. We wouldn't give a child a loaded gun, so why should we give karate to someone incapable of using it properly?

We seem to have lost the humility that is supposed to go along with our training. We wear flashy colors and satih *gi* (uniforms) adorned with every kind of marking imaginable, as if we want to say, "Look at me, I'm great." What ever happened to the plain white or black *gi* of the past? Have we even outgrown tradition?

Let's all try to restore our art, because it is an art, not something that can be taught without tradition. Let's not abandon the morality of our forefathers. Let's do everything we can as instructors to build our own styles, not cut down others.

About the Instructors: John O. Holwager, a black belt in isshin-ryu karate, operates a school in Lafayette, Indiana, and is head instructor at a school in Cedar City, Utah. Mary M. McAteer, a brown belt in isshin-ryu, lives and trains in Cedar City.

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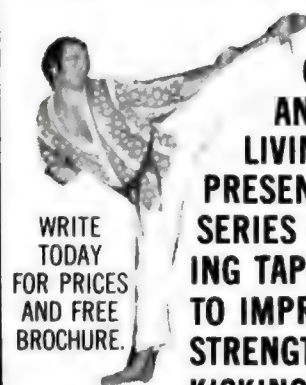
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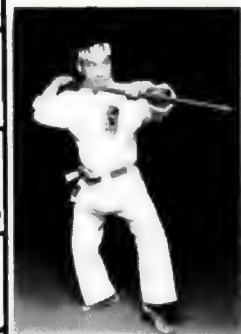
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OF THE JKA







Motokuni Sugiura. These men, in my opinion, represented the best karate in the world, and I was just unbelievably lucky to be in the right place at the right time."

If that sounds like a hint of modesty, it is not. There is no hinting about it; for all his achievements, Dalke is a truly modest man. He communicates on a friendly and happy level with everyone he meets, and there is no hint of posturing or inflated ego.

"I never thought much about what all of us were accomplishing at the time," he says. "All I thought about was becoming as good as I could become in karate. I just assumed that if I did that, everything else would take

care of itself."

While that may be true, it is clear Dalke has achieved a high degree of success in karate, both as a competitor and instructor, and his success is the result of long years of hard work.

In 1963, he began teaching karate through the Fontana (California) Parks and Recreation Department, and he established the first dojo in the Fontana area that same year. In 1967, he started teaching at the University of California at Riverside (UCR), and in 1972 was hired by that institution as a full-time lecturer. So strong was his reputation in Riverside that he opened a freestanding dojo there in 1974 to house his West Coast Karate As-



Not only was Ray Dalke one of the JKA's best fighters (top left), but he won a national forms title (above) while with Hidetaka Nishiyama's All-America Karate Federation.















SURVIVAL





tacts they have to make."

Which, added together, makes Century a major business force with which to be reckoned. Most competing companies, at least outwardly, seem unconcerned by Century's emergence as the martial arts supply leader.

"We really don't worry about them too much to tell you the truth," reports Yamakawa of Martial Arts Supply. "We feel our product sells itself and we have people who continually buy from us. It's not our aim to go out and undercut or price-cut Asian World, Dolan's or Victor, because I'm sure they have their following also. It's really the quality of the product that sells itself."

"We try to pursue excellence for excellence sake," Dillard said. "We try to be the kind of company where everybody knows what we're going to do. They know we're going to do what's right. We don't have to steal anything."

Which is, unfortunately, not the case with every martial arts supply business. Every industry has its share of fly-by-night operations. In the martial arts supply business, mail-order customers are usually the biggest victims. While most suppliers acknowledge the presence of unethical proprietors, they wonder what can be done to halt the practice. None of those contacted favors a board of ethics which could govern the growing business trade.

"It would be difficult to police the business," Yamakawa said. "With the amount of people opening and starting businesses in the supply end as well as the school end, it would

Martial Arts Supplies, Inc., opened in 1962, is thought to be the oldest company of its kind in the United States. Until the mid-70s, it was just about the only company to offer martial arts paraphernalia. The company now has three West Coast outlets.



be hard for us to do it.

"We don't like to see the customer being ripped off," he added. "It's just way out of our hands to try and police (the business). If we get inquiries about schools, we try to direct people to schools we know have been around for a number of years and are not going to close up overnight. But it's real tough."

"What hurts us and hurts the industry more than anything," Dillard insisted, "are some of the smaller mail-order companies that take people's money and don't fulfill their obligations. There should be an organization for suppliers, although we do not have as much to gain as some of the smaller ones." Dillard said "from time to time" Century has had its attorneys send cease and desist orders to companies suspected of unethical practices.

Rhee and Miller both maintained any regulatory agency would clog the inner workings of the free enterprise system.

"I don't feel such an organization would be efficient, and my personal philosophy is (to have) the least control in all aspects of my life," Miller said. "There seems to be a point where people begin to know who's who. It's almost like you put out an energy that people will pick up; they know they can trust you. It's the way you present yourself."

Rhee said he is a firm believer in free enterprise, but that did not stop him from recently filing an antitrust suit against a competitor over an alleged copyright infringement. Despite the suit, Rhee said a lack of control on the business is still the best route. "I don't feel that because I'm in a special position that I am responsible," he said. "I don't like control."

Suppliers say, like any young organization, the business

[Continued on page 106](#)













with different chain lengths without having to make a vast array of kusarifundo.

Many everyday objects can be utilized in the same manner as the kusarifundo. Though few of us routinely carry around chains, we frequently wear belts, and if you live in Texas or another countrified area, there is often a large, heavy buckle attached that serves as an excellent substitute weight. A camera, particularly one that has been prepared for self-defense use by sewing the strap around the attaching eyelet, can be employed most effectively as a flexible weapon. Carried over the shoulder, the "kusari-Nikon" is literally at hand and does not look conspicuous. A telephone receiver and cord, a length of hose, even a loose end of rope with a carabiner attached can be used as a weapon.

The majority of these impromptu weapons are not even considered illegal and can often be carried concealed without fear of penalty. In training, togakure-ryu students generally use short sections of rope with knots on the ends to simulate weights. These "toys" are capable of delivering painful strikes and could remove an eye if employed during combat.

One of the major differences between togakure-ryu ninjutsu and most other martial traditions is that students of the former use the same physical techniques with weapons that they use in unarmed fighting. The core of ninja *taijutsu* (unarmed combat) revolves around the use of the entire body weight as the basis for



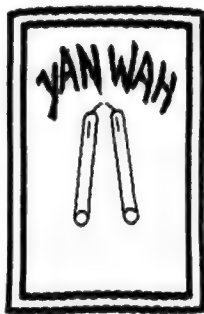
The ninja chain also works well against a sword attack. Awaiting (1) his attacker, the ninja slides to the outside and wraps the blade (2) around his foe's hands (wrapping the chain around the blade could cause it to break). He forces the sword handle into his attacker's neck (3) and moves his knee into position for a takedown (4), pulling the sword's blade across his foe's throat.

power in techniques. In a punch, the weight and speed of the body are concentrated behind the fist, providing the required knockdown power. By putting a weapon into the practitioner's previously empty hand, this same momentum is now further con-

centrated and will have additional range. The footwork and body dynamics are the same in either case, so the ninja does not have to learn a variety of new techniques each time he encounters a new weapon.

A second aspect of togakure-ryu ninjutsu divergent from the martial mainstream is the variety of modes of feeling and action. Most martial arts rely on a single emotional and physical response to a given situation. As an example, the Japanese soft style of *aikido* (way of harmony) tends toward a sensation of "wind," or almost a benevolent feeling toward the attacker. Okinawan karate manifests





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more of the "fire" feeling of explosive aggressiveness. In togakure-ryu ninjutsu, the entire range of human response is considered and developed into fighting attitudes. In addition to wind and fire there is the confidence and stability of the "earth" mode, and the defensiveness of "water." Students desiring a greater understanding of this aspect of the art should refer to the appropriate sections of the four Ohara books by U.S. ninjutsu authority Stephen K. Hayes.

In the "wind" mode, the ninja is elusive, using his enemy's own actions to defeat him. If the opponent does not attack, no harm will come to him. The enemy determines his own level of injury, from none to terminal. In "wind," as in all togakure-ryu postures, the body is relaxed and alert. The ninja's spine is kept anatomically

"The ninja uses his enemy's own actions to defeat him. If the opponent does not attack, no harm will come to him."

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straight, the hips forward so that if the back was resting against a wall, there would be contact from the tailbone to the neck. The feet are spread shoulder-width apart with the weight of the body equally distributed on each foot. The hands are raised and separated, corresponding to one of their possible positions. If your enemy did not see the chain (if it was kept coiled in one hand or down one sleeve, for example), the subliminal image is one of surrender, not of preparation for combat. This element of surprise adds to the tactical advantages of the ninja.

Although the kusarifundo can be used in a variety of ways, the particular aspect to be focused on here is that of ensnaring and grappling with the chain. The chain can be used for striking, employing the speed and reach of the weapon and weights to devastate the enemy, but there are times when that is not possible, as in a confined area. Similarly, the weights themselves can add to the effectiveness of punches and nerve strikes by adding their mass and hardness to the blows.

When using the chain for grappling, the body must control the

Continued on page 118

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Tae kwon do black belt Kichoong Han demonstrates a throat choke/palm heel combination counter. As his opponent attempts to choke him, Han thrusts (1) his hands up inside his foe's arms to negate the strike, then counters (2) with a one-handed throat grab of his own. As his opponent loosens his hold on him, Han follows (3) with a palm heel strike to the chin.



you're fighting close in, at a distance, or are facing more than one attacker, you should be prepared. If tae kwon do fighters don't prepare for close-in fighting by mastering hand strikes, they're neglecting a very important part of their training.

"But don't forget," Han continues,



"there's a basic overriding principle regarding any tae kwon do technique: Use the technique that works best for the situation you're in. If you're in close but feel that a knee or head strike will be more effective than a hand strike, then use a head strike or a knee. On the other hand, if your opponent is at a distance but you feel it would be more effective to move in and use a hand strike rather than a kick, do it."

Open-handed TKD Techniques

There are many tae kwon do hand strikes. Some, however, are used more frequently than others. Following are some of TKD's most effective and frequently used hand strikes.

- **Knife-hand chop.** According to Han, the knife-hand chop is one of the quickest and most effective tae kwon do hand strikes. "Let's say your opponent tries to hit you with a high round kick and that you block his kick and shuffle in to deliver a knife-hand chop," Han says. "You have several alternatives: You could knife-hand chop your opponent to the side of the neck, or you could hit him in either temple with a side knife-hand chop, palm down. If that's not enough, you could break his nose with a back-handed chop."

It's important that the correct part of your hand strike your target. "Because your hand is acting like a knife in this strike," Han notes, "hit your op-



Some of the major tae kwon do hand techniques include: the spear-hand strike (1), excellent for attacking the throat, solar plexus or stomach; the hammerfist (2), a good finishing blow; the knife-hand chop (3), a quick and effective strike; the backfist (4), a difficult strike to block; the reverse punch (5), perhaps the most powerful strike in TKD; the throat strike (6), which can also be applied to other weak bodily areas such as the groin, kidneys and nose; and the front punch (7), which generally sets up other techniques but can also possess knockout power at times.



ous attack when executing a lunge punch? While you extend your punching arm, you draw in the opposite arm, which is then ready to deliver another lunging punch.

Lunging punches, like all other tae kwon do punches, can be performed vertically or horizontally. The vertical fist position is especially effective when striking high targets from a low angle, protecting the knuckles from injury.

- **Backfist.** To execute a backfist, clench your fingers tightly in a fist and strike your opponent with the back of the large knuckles on your hand.

"The backfist is one of the most unstoppable and effective tae kwon do hand strikes," Han claims. "It's a simple strike, but it's hard for your opponent to block. The backfist can be applied in many ways, but it seems most effective when applied to an opponent who is on your right or on your left."

Han cautions his students to keep their wrists straight and fingers tight-

ly clenched when executing the backfist to help avoid injury and make the strike more powerful.

The technique can be especially effective when performed with a spinning motion of the body. A spinning backfist acts much like a whip, gaining speed and power as it reaches full extension.

- **Hammerfist.** Another powerful tae kwon do hand strike is the hammerfist. Performed much like a knife-hand chop, the striking surface is the outside, meaty area of the palm. Because the technique is delivered with a closed fist, it is more powerful than a chop.

"The hammerfist strike is an excellent finishing blow," Han says. "Many times you might attack an opponent with punches and kicks until he's down on the ground. You could then stomp your opponent to finish him off, or you could move down and finish him off with a hammerfist. Some excellent target areas in such a situation are the nose, temples, ribs, abdomen and groin."

The hammerfist can be applied in many other situations. It can be effective while you're standing, seated or lying down, and can have great power in almost any direction.

- **Front punch.** The front punch is basic to all fighting arts. Not only does it possess the power to seriously injure an attacker, it's also an excellent way to set up punches, kicks and other blows.

"A front punch is merely a punch done with your leading arm," Han explains. "This strike is used much like a boxer uses a jab—as a quick, simple strike that sets up other blows. But don't think that a front punch can't hurt your opponent. It can. It can kill! A front punch can break your opponent's nose, fracture his jaw, and can easily knock him out."

As with most other tae kwon do hand strikes, you should snap a front punch at the last second before making contact with your opponent.

The way you make a fist for a front punch (and all other TKD punches) is important too, Han says. "Keep your fist tightly clenched together and your wrist straight, perhaps angled down just a little," he explains. "When you strike your opponent with the punch, hit him with the first two large knuckles of your fist. All of these things will make your front punch much more powerful and deadly."

Hand Conditioning

Do you need hands that are tough enough to break bricks to succeed in tae kwon do? Hardly.

"If you want to do brick-breaking, board-breaking or ice-breaking demonstrations, then building calluses on your hands is fine," Han notes. "Otherwise, you don't need to go to such extremes. While it's true tae kwon do masters used to greatly condition



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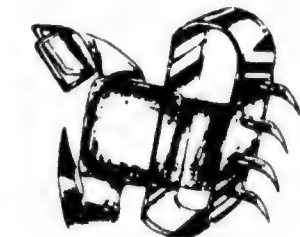
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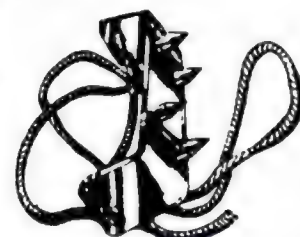
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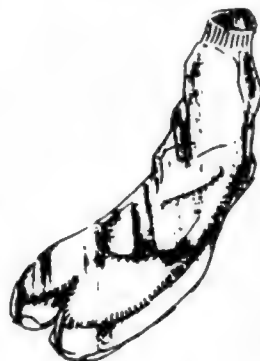
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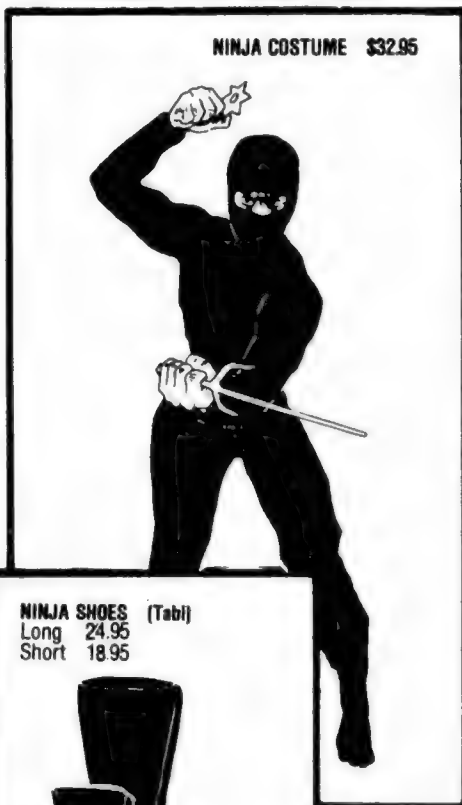
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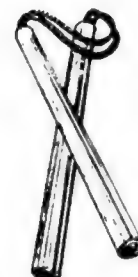
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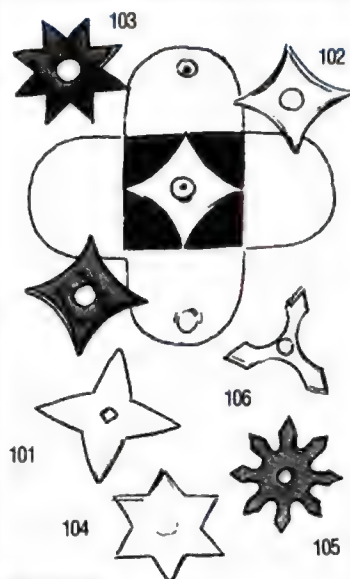
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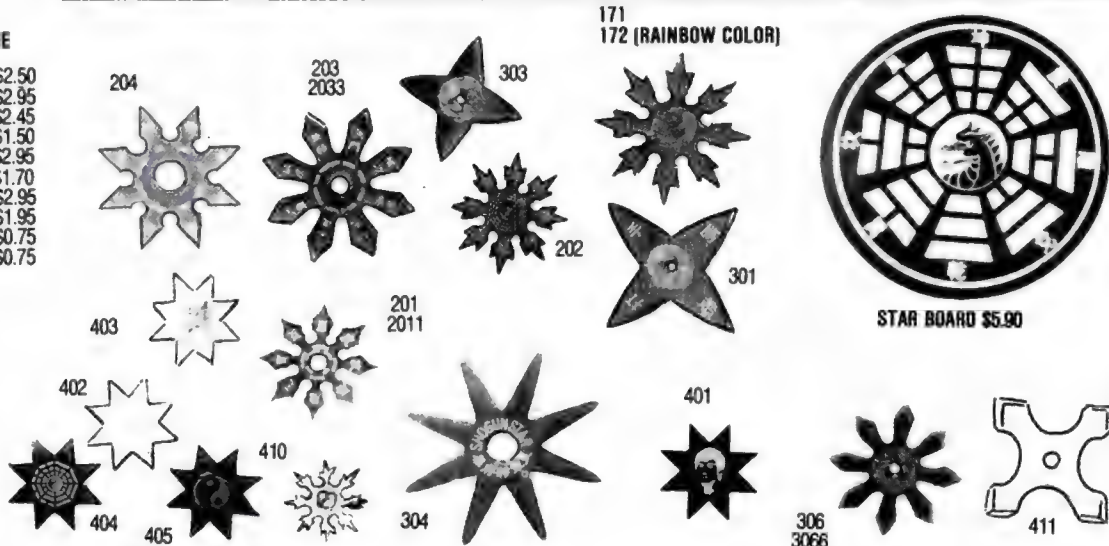
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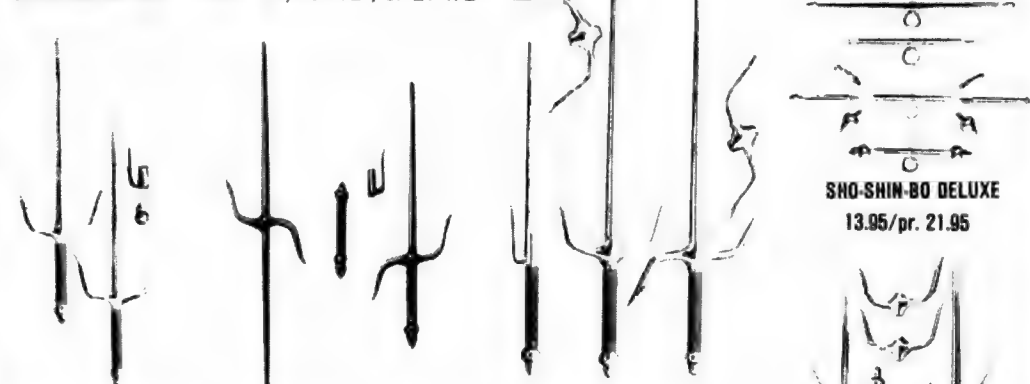


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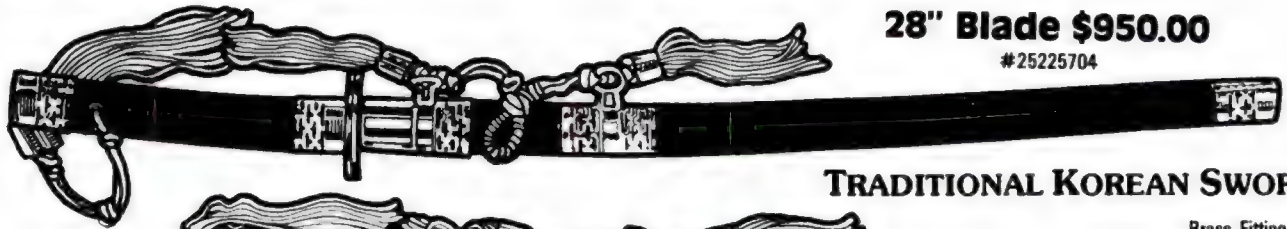
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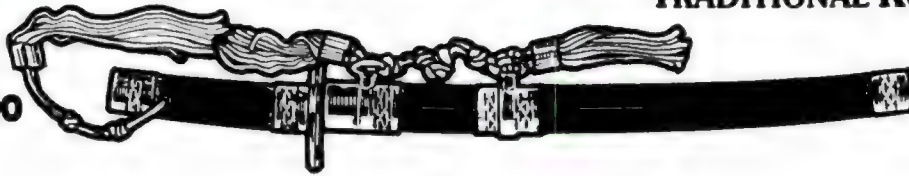
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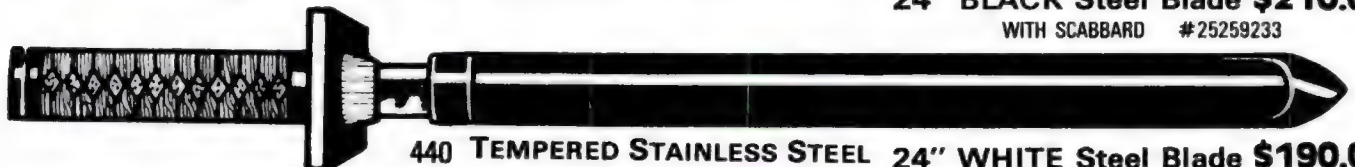
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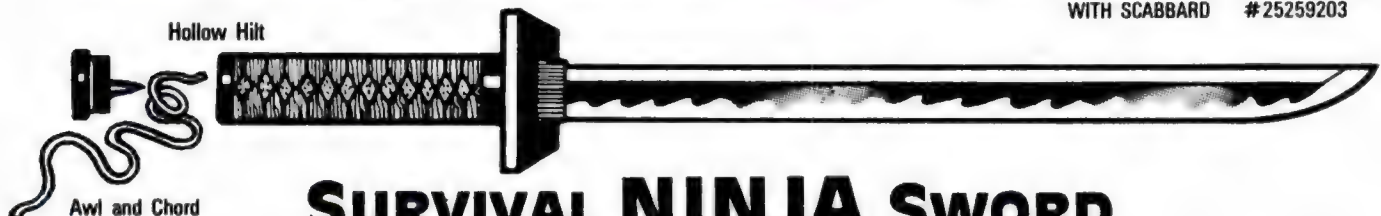
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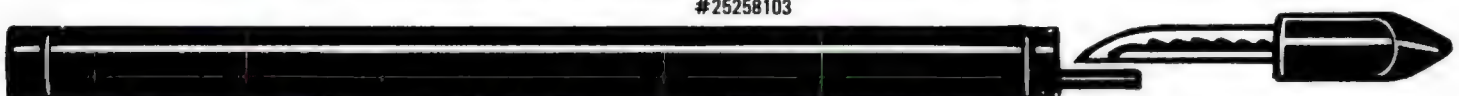
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The footbag (left) consists of small plastic pellets encased in a flexible leather bag. All stitching is internal. Footbag techniques resemble those in karate. Footbag's knee kick (far right), for example, is similar to karate's knee strike (right).

losers in this version of footbag. The group's success is the individual's success. This is a key factor in footbag; it can make training *fun*. Even when played alone, footbag pits the player against his own standard as he attempts to increase the number of consecutive kicks. The martial artist will quickly see the parallel between footbag kicking techniques and the techniques of karate. The eye-to-foot coordination developed in footbag carries over easily into the martial arts.

A second form of footbag competition is "footbag net," an extremely physically demanding game that resembles volleyball, but with one major difference: use of the hands is not allowed. Played on a 22-by-22-foot court with a five-foot net, "footbag net" can be played one-on-one or as a team sport. Using only the feet and knees, an individual serves the bag over the net and the other team has five kicks to return the bag. The game is won when a team scores 15 points, winning by at least two points.

The third form of footbag is called "footbag freestyle." It features players in competitive routines consisting of difficult freestyle precision kicking techniques, all under the careful collective eye of a panel of judges. Its parallel in karate lies in *kata* (forms) competition. Often this version of footbag is performed to music, as many *kata* are today.

The last form of footbag is "footbag golf." It is played like standard golf or Frisbee golf. The players tee off and kick the footbag around hazards and toward the goal of placing the bag into a two-and-a-half-foot circle.

When evaluating footbag as a training aid, the martial artist will focus on the kinship of movement and parallel use of muscle groups found in footbag and karate. Each of the basic kicks in footbag has a similar technique in karate that uses the same muscles and tendons. The "inside kick" in footbag places the body weight on the support leg as the kicking leg reaches out and up to meet the target at knee level. The balance is fundamentally the same as that found in executing the front kick in karate or



tae kwon do. The eyes move to the target and stay there through the point of contact.

The "outside kick" in footbag closely resembles the side kick in karate. Once again, the supporting leg is exercised in the common manner, and the balance that is so much a part of the karateka's form is equally critical in footbag. Not only must the player watch the target carefully to direct his shot, he must maintain good balance

so one technique doesn't take him so far from the target that he cannot execute a follow-up. This is the same as the principle of combinations in karate.

Footbag's "back kick" mirrors the hook kick in karate. The body leans forward to counterbalance as the foot contacts the bag. The pivot on the support foot is very similar to the pivot required when executing a successful hook kick to an opponent's head. The muscles and tendons are

Not only do footbag techniques resemble those of karate, they also exercise many of the same muscle groups. The knee kick (far left) is one of footbag's most difficult techniques to control. For footbag's inside kick (left), the weight is on the ball of the support foot, allowing rapid recovery. The outside kick (right) is a twisting, lifting motion with the lower leg "hinging" at the knee.







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letters

Continued from page 8

While it is true both were impressed with each other, the outcome was clear. In a publication I once read, Lee gives an in-depth account of the match.

The match was set up and judged by a Chinese, Chen Ah-Kam, who also acted as the translator. The match went 14 rounds, with Lee dominating thanks to superior speed and technique. The match ended when Lee knocked the Thai nearly unconscious with a barrage of blows to the chest.

Douglas A. Savage
Lynnfield, MA

Ninja Fiction Was the Best

Just wanted to drop you a note regarding "Ninja Night Maneuvers" (BLACK BELT, February 1985). What a clever story.

I've read your publication since its beginning and this is the best fiction I've seen so far. I hope to see more of Ms. Lefer's work in the future.

Orville O. Huggins
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"Forum" on the Money

I would like to offer my thanks for your Instructors' Forum column in the January, 1985, issue of BLACK BELT entitled "On Your Own" by Kelvin D. Meeks. Numerous publications like to stress the work in the *dojo* (training hall), but few have noted the special problems of the student on his own.

The martial arts are a way of life. But to those of us who study some distance from the *dojo*, a firm understanding of your discipline is essential in maintaining any type of proficiency.

In this article, Meeks made some valid statements on having a daily workout, if only for a few minutes, to continue moving forward. I have found by keeping in touch with my instructor and having him establish a pattern for my training, I have been able to expand my knowledge with the art.

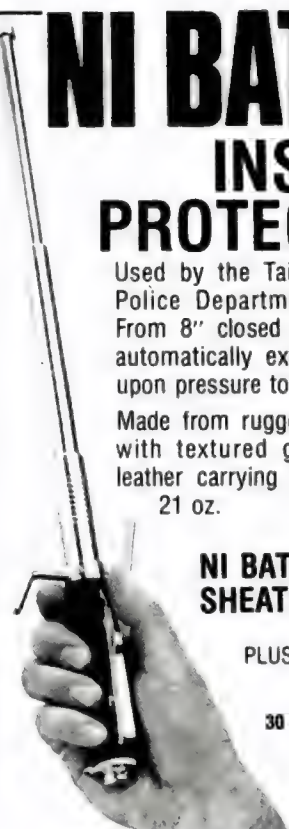
For those who just stop because of the location of school versus student, I am sorry. The martial arts are not something you do for a while to pass the time, but a continuous growing phase in one's life.

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Building the Kung Fu Skyscraper

by Adam Hsu and the Chih Ke School

The process of learning is something with which we are all familiar. When you learn to read and write, play an instrument, throw a baseball, or acquire any skill, you go through various developmental stages. Our formal education, for example, begins with preschool or elementary school and progresses through the different academic levels. No matter what type of educational setting—public school, private lessons, or self-teaching—there is a starting point and a final goal, such as graduation or the production of a work of art. Whether you reach the highest goal and receive your Ph.D., or become the most skilled and respected artist or sports figure, the way to pursue your goal is to follow a step-by-step training method.

Like any sport, artistic discipline, or profession, kung fu requires years of time and effort to reach a high level of expertise. In fact, *kung fu* means a skill gained through hard work over a period of time. The term kung fu applies not only to Chinese martial arts, but also to cooking, calligraphy, music, teaching, medical practice, even sweeping floors or washing windows. In Chinese, when we say someone has good kung fu, it means he demonstrates a great deal of skill in his work.

However, hard work and time, and even talent, are not enough to ensure that one can reach his goal. All good kung fu styles—tai chi chuan, pa chi chuan, pa kua chang, and pi qua chang, for example—have a step-by-step training process that gradually develops the student's potential.

Whereas the step-by-step training is set up clearly in some martial arts such as judo, kung fu education isn't well-regulated. There are no standardized levels, national or international review boards, or exams to test people and verify their skill level. Part of the reason for this lack of an overall organization is the nature of kung fu itself: There are hundreds of kung fu styles. Although there are some common underlying principles applicable to any kung fu style, each is a unique

system reflecting the experience and personality of its founder. With such a variety of styles, determining and setting up standards is a monumental, if not impossible, task.

Among traditional instructors there was probably little desire to set up clear standards, or even teach their kung fu to outsiders. In ancient times, kung fu was not freely shared among people. A person's life, family, or village depended on his kung fu skill. In addition, because kung fu was considered a potentially dangerous art that could be used to kill for personal or political reasons, the government was not inclined to promote the art within the populace. As a result, there is no way to rank or compare the great teachers of the past with any degree of accuracy.

This absence of a standardized curriculum, however, is merely an external consideration in relation to kung fu. Good kung fu styles continue to be respected and have survived for generations because of the high-level techniques and skill demonstrated by the instructors and their students. And that high-level skill can only be attained when the teacher carefully guides the student step by step through the complete training system, starting from the basement and climbing through each level until the pinnacle is reached. There aren't elevators to make the climb to the top easier—that is not the nature of kung fu—nor is one supposed to skip any steps in the training process.

Good kung fu styles arrange their training based on different levels, each with a specific purpose. The number of forms within a style is not important; the form is merely a shell that provides some general guidelines and a framework on which to build certain aspects of the training. If a style has many forms, each identical in difficulty, the student cannot progress to a higher level. Pa chi chuan, for instance, has a small number of forms clearly designed to help the student systematically progress through the different training levels. Each form, in fact, is a specific level, built on top of the foundation devel-

oped in previous levels like a set of interlocking blocks. In addition, a single form may include several training levels; the way to do the form differs with each level, emphasizing different aspects of the training.

Unfortunately, since the age of kung fu drew to a close at the end of the Ching Dynasty (1644-1912), the quality of kung fu has suffered. Much of the real kung fu has been lost or is only partially extant. Coincidentally, in this modern, so-called civilized age, people cannot fight on battlefields or in private matches to prove their kung fu skill. This lack of a standard by which to judge an instructor or style in our modern age has created some problems. The door is open for unqualified instructors to make untrue claims about their kung fu and to promote misconceptions about the art. Whether their training was incomplete or they lacked a sufficient understanding of what they learned, these unqualified instructors cannot effectively pass on the kung fu tradition. Even qualified teachers are not always able to contribute their knowledge and expertise to promoting the real kung fu. Some are simply not interested and others are too busy with other commitments to spend time training a new generation of practitioners.

Without a qualified instructor and clearly established curriculum, students have neither the correct step-by-step training available nor a clear idea about the goals of each training level and the entire system. Setting up some general standards, such as composing a ranking system based on a clear differentiation of the training levels within a particular kung fu style and creating safety rules for combat, would help encourage students and give them definite guidelines, as well as assist in exposing unqualified instructors.

Until general standards for kung fu can be created, there are some actions both students and teachers can take to improve the situation. Before signing up with a school, students should check the instructor's training history. By ascertaining the instructor's



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training level, you will know what level you can reach by training with him. Look elsewhere if the instructor's credentials are lacking or he makes false claims about his lineage and training history. All instructors should clarify their level, honestly assessing their own training system and abilities. Instructors who have not yet completed their training should consciously acknowledge their limitations and continue learning kung fu.

Just as not everyone needs a Ph.D. or is capable of getting one, not everyone is in need or capable of reaching a high level of kung fu, no matter how well-developed and sophisticated the training system. Various factors such as age, talent, style, instructor, injury, and time and energy affect one's ability to handle serious kung fu training.

Whatever the case, based on your own abilities and desire, be honest with yourself and try your best to reach as high as you can. Don't cheat yourself with an easily obtained "mail-order" degree. Certainly, you can benefit more from facing reality, being patient, and working hard toward your goal.



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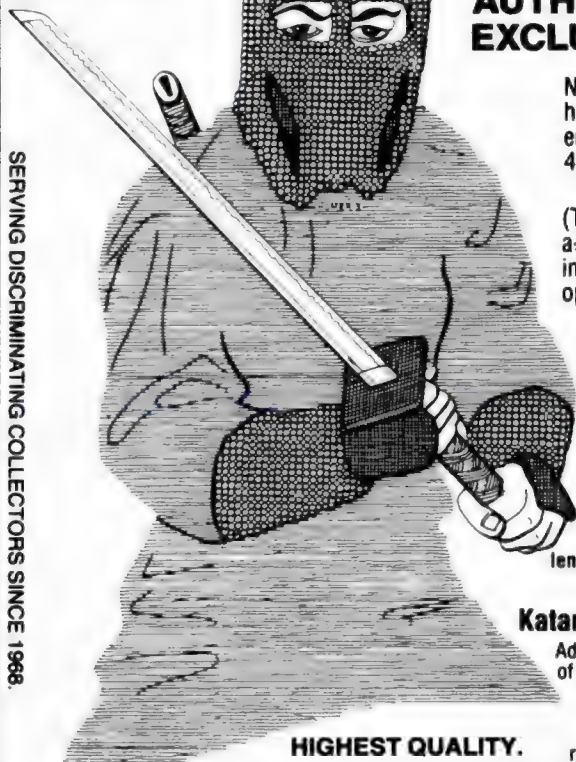
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Is Karate an Art or a Sport?

by Randall G. Hassell

At a recent instructors conference of the American JKA Karate Associations (AJKA), two questions spurred much debate: "Is karate an art or a sport, and how should it be taught and presented to the students?"

Since those in the room were so-called "traditionalists," there was immediate consensus that karate-do is, first and foremost, an art. However, modern karate certainly has a sporting aspect, and that's where the debate got heated. Just how can an instructor teach an art and simultaneously present it as a sport?

The problem is karate-do originally was an art of self-defense. Following its reorganization during the Meiji era (1868-1912), the art was transformed into a *do* (path) form; the techniques which were once used for self-protection became the focal point of an art of self-perfection.

Nevertheless, until the mid-1950s, karate in Japan retained its foundation of *ikken-hisatsu* (killing an opponent with one blow). The teaching methods were based on the concept that human beings could look deeply into themselves and develop better character if they trained with the idea of a life-and-death struggle foremost in their minds. This would encourage them to take their art seriously, and would also prepare them for any self-defense situation which might arise.

With the advent of sport karate, however, the techniques began to change a bit. Obviously, students could not be allowed to make actual contact with their potentially lethal blows, so contact had to be controlled. At the same time, if everybody tried to deliver a decisive "killing" blow, the competition would be somewhat slow. This would mean few spectators would come to see the match-

es. Outside of Japan, in particular, the potential audiences could not be expected to be educated in the precepts of *budo* (way of fighting). They would therefore, by and large, find boring tournaments recognizing only firmly rooted, killing blows.

The solution to this dilemma emerged slowly over about 25 years, and it entailed finding ways to make karate competition more exciting for the spectators while retaining its essence as a way of self-denial and human perfection. Fighting stances gradually became a little higher, and the contestants got up on their toes and bounced around a little more. Then *kata* (forms) started to get fancy. In *kata*, a technique which in the old days was recognized for its effectiveness and intensity, was now more recognized for its flashy execution.

In most schools around the world this is no problem. Instructors who want to teach the old way do so and ignore tournaments; instructors who want their students to compete teach sport and how to "catch the point."

But for us old boys, who were trained in the rather austere fashion of 25 years ago, it is a problem—a *big* problem. We know our roots lie in karate-do as an art, and we cling to the idea of *ikken-hisatsu* as the best way of looking inside oneself and finding out of what one is truly made. At the same time, we recognize that sport karate is not going to go away, and we know it can be a key tool in promoting understanding and acceptance among people and even nations.

So, what is our solution? We couldn't unanimously agree on one. Some feel the old ways should be followed exactly, and some feel more emphasis should be given to sport training.

My feeling is that a big change should occur in the *dojo* (training hall) where traditional karate-do is taught seriously. I don't think there should be any change in the fundamental precepts of karate-do as a way of life, nor in the fundamental, rigorous training methods designed to lead the student to awareness, emotional control and humility. But it does seem to me a new course in traditional karate ought to be offered. The way we might solve the problem is to teach as we always have, emphasizing the deeper meanings of karate training, and then at some point—levels below black belt—start teaching sport karate as a separate entity.

This idea runs contrary to the feelings of most of my teachers, but I really think it might work. There can be no doubt, for example, the long hours spent in long, low stances in most traditional *dojo*, and the traditional painstaking attention to details of body and stance dynamics would benefit any student in competition. Hard conditioning is important to development in almost any sport.

By first developing the basics, the student would then find it much easier to get up on his toes and dance around in competitive fashion, supported by a thoroughly strengthened mind and body. Catching a point is far easier than killing an opponent with one perfectly executed blow and, generally speaking, can be learned faster.

This is a difficult time for traditional karate-do, and it creates hard times for traditional karate instructors.

Nevertheless, if traditional karate-do is going to retain its essence as a martial art and simultaneously enjoy the popularity that international sport engenders, the time is now for instructors to consider their options. ✕

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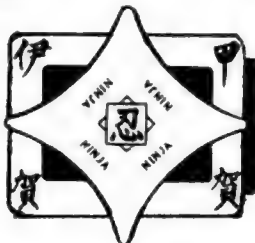


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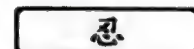
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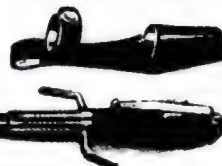


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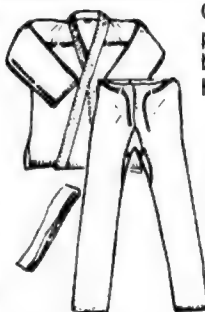
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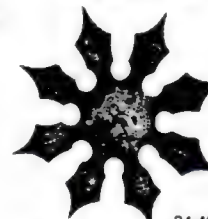
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BIRTH OF THE AMERICAN JKA

Continued from page 26

personal plan," he says, "is to make my own local organization so strong and efficient that it can function without me. This is almost accomplished because I have people who have been with me for 15 years and more, and I have turned over all my local administrative chores to them. I like to think I have taught them well and they will do a good job.

"Secondly, I want the AJKA to serve as a communications network between all the JKA-style black belts in America," Dalke adds. "And I want to emphasize *communications*. I don't want to be involved in any way in any kind of political activities. What I want is for shoto-kan people to be able to communicate with each

other openly and regularly, regardless of their organizational affiliations. Dues can be paid anywhere, but karate-do itself should not be influenced by this. The AJKA national office in St. Louis is fully computerized, and we are working on general and technical newsletters for distribution nationwide. We have a lot to offer each other in terms of experience and technical excellence, and I think this is absolutely necessary for the continuation of strong karate in America.

"Finally, what I hope to convey to Japanese and American instructors alike is that *now* is the time to plan for the future. When our Japanese teachers came to this country, they were young karate men with very little experience

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in administration. There are a number of American karate men who right now have more experience both in karate and administration than our teachers had when they arrived here. What I want is action. I want American karate teachers to assume their logical role of leadership in America, and I want our Japanese teachers to keep teaching us and helping us refine our techniques and

"This is all I know," he says. "I wouldn't have any idea of how to improve on Mr. Nishiyama's karate."

No doubt he will continue to be labeled a radical by his detractors, but perhaps he is more a man of vision than simply a revolutionary.

"All I really want," he says, "is to be honest, do my best, and teach my students in the best way I know how."

"What I'm trying to do is use common sense and plan for the future in an efficient and intelligent way. If that's radical, I'll accept that label."

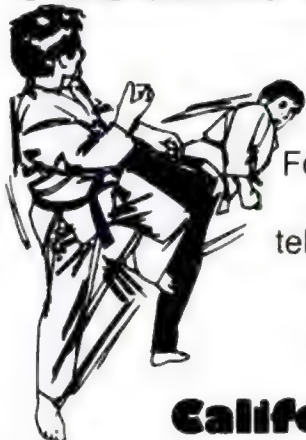
understanding. Sometimes I'm accused of being a radical, but what I'm trying to do is use common sense to plan for the future in an efficient and intelligent way. If that's radical, I'll gladly accept that label."

Physically, at least, Dalke appears to be anything but a radical. When he teaches a class, he glows with enthusiasm and energy, and, as he points out, he is trying his best to pass along to his students the same lessons he learned from his teachers.

No one knows what the future holds for karate in America, but one thing is for sure: Ray Dalke will be there doing his best, working to make his dream come true.

About the Author: Randall G. Hassell is a fifth-degree black belt with the American JKA Karate Association and is the AJKA's executive director. He is also author of "The Karate Spirit" column which appears monthly in BLACK BELT.

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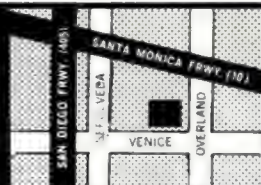
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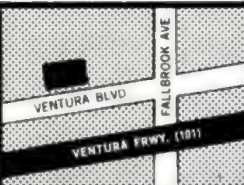
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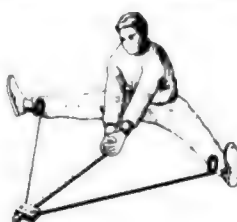
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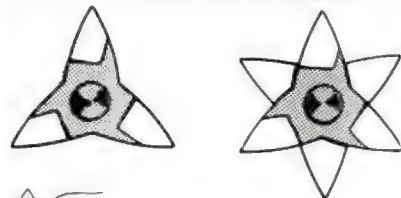


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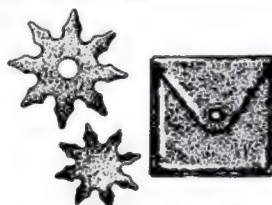
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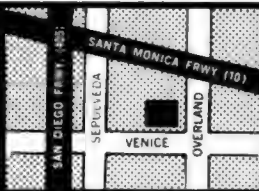


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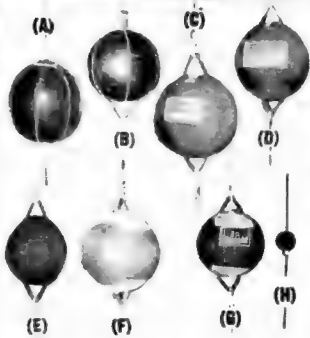
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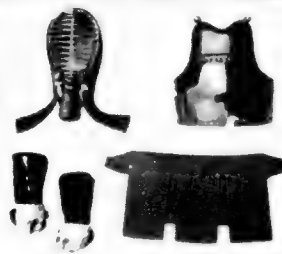
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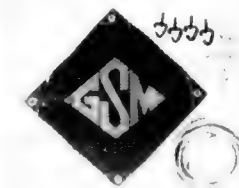
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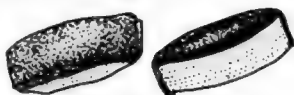
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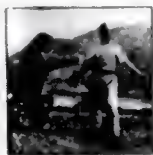
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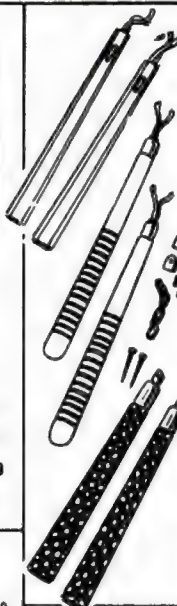


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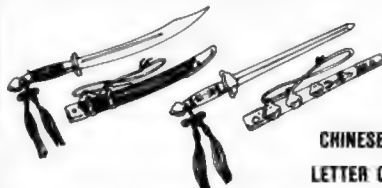
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competition, while Glen Regenye captured the sparring title.

A record 702 practitioners competed in the event, which was witnessed by Hwang Kee, founder and president of the U.S. Tang Soo Do Moo Duk Kwan Federation. A group of cadets honored Hwang prior to the start of the championships, presenting him with an honorary saber.

This year's national championship marked the addition of the best discipline award, given to those individuals who showed etiquette, spirit and enthusiasm during the competition.

The U.S. Tang Soo Do Moo Duk Kwan Federation, headquartered in Springfield, New Jersey, is made up of nine regions representing the continental United States, Hawaii and Alaska.

U.S. Tang Soo Do National Championship Results

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HEAVYWEIGHT—1. Russell Colston; 2. John McCune; 3. Joe Devita.
SENIOR—1. Ken McNeel; 2. Al Johnson; 3. Abdul Makram and Loyal Wise.

BLUE BELT WOMEN:

OPEN WEIGHT—1. Lisa Kozak; 2. Tammy Bene; 3. Susan Robin.

FORMS

BLUE BELT MEN:

THIRD DAN—1. Daymon Kenyon; 2. Jeff Klaire; 3. Roy Nakano.
SECOND DAN—1. Hoang Kroeger; 2. Glen Regenye; 3. Rex Smith.
FIRST DAN—1. John Kim; 2. John Danzeisen and Anthony Ah Po; 3. David Sord.

BLUE BELT WOMEN:

THIRD DAN—1. Linda Morey; 2. Doris Beaven.
SECOND DAN—1. Susan Robin; 2. Lisa Lim; 3. Brenda Nelson.
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Sirisute has been disappointed in the past by instructors who learn his Thai boxing method and return to their studios to teach the art by other names. "Now I realize how important it is that I personally teach only those students who are serious and dedicated," he says. "This doesn't mean I intend to withhold this knowledge from the masses. My Thai Boxing Association training camp is open to all martial artists."

In February, 1983, Sirisute opened the first outdoor Thai Boxing Association, USA, camp. Located in Pomona, California, the camp is a half-acre of land equipped with a jogging track, hanging heavy bags and a 24-foot-by-24-foot roped ring equal in size to the ring at Bangkok's Rajadamnern Stadium. The camp is managed by Peter Sartor, purported to be the first and only competing heavyweight Thai boxer in the U.S. The training, based on Thai boxing's theory of continuous offense, involves nonstop circuit workouts.

"As soon as a student arrives, he will jog 15 laps around the track before beginning regular routines—shadowboxing, heavy bags, Thai pads, kicks, combinations, all non-stop," Sirisute relates. "Most students are self-motivated. There's no need to tell them what to do. They know what's expected of them." While a majority of students train two-to-three hours a day, competing fighters will train an average of four-to-five hours a day under the pleasant but sometimes intense California sun, and this does not include time spent with daily roadwork.

Impressed by Thai boxing, noted kali/jeet kune do practitioner Dan Inosanto has become a close friend and private student of Sirisute, working out with him regularly in the latter's backyard camp. Inosanto introduced Sirisute to the

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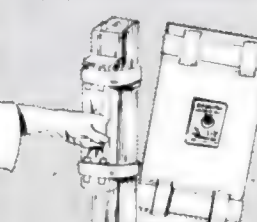
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Americans begin to develop world-class fighters through a national instruction network, they can be the best in the world because of their size and strength. "In the past, Americans would fight in Bangkok and be beaten, so there was no interest in America for muay Thai," he explains. "Today, I can bring American Thai boxers to Thailand who will beat the Thais, and this parity has created a new interest (in the U.S.)."

Sirisute has fought long and hard the past 16 years, working his one-man show across the United States on behalf of Thai boxing. There will always be obstacles, primarily martial "politics" and the indifference of some martial artists who refuse to recognize muay Thai or match their fighters with Sirisute's in order to maintain an image of superiority and invulnerability. Another stumbling block is the maddening indecision of fight managers and promoters who will make matches with Sirisute's stable of professional Thai boxers, only to cancel them at the last moment. One reason for this could be the success Thai boxers have had against stylists from Eastern and Western martial arts, a legacy which comprises an intimidating, if not embarrassing, public record.

Undaunted, Sirisute's backyard champions continue training, waiting for the chance to prove themselves. "We will persevere," Sirisute vows. "I will go where I must to spread the word about Thai boxing. The truth will be known sooner or later."

About the Author: James William Holzer is a freelance photojournalist and novelist based in Newport Beach, California, who contributes regularly to BLACK BELT.

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NINJA

VOL. IV

Legacy of the Night Warrior

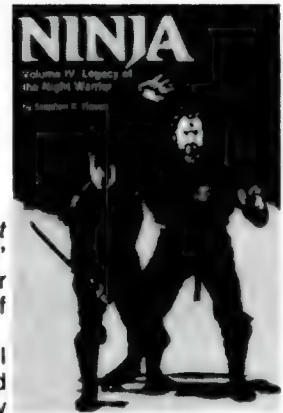
by Stephen K. Hayes

Ninja: Legacy of the Night Warrior is Stephen Hayes' fourth book in his series for Ohara dealing with the ways of the ninja.

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Hayes, the first non-Japanese ever awarded the title of *Shidoshi* (teacher of the warrior ways of enlightenment), explores: the subtle energy sensitivity training used by the ninja to sense danger; the methods of the *kunoichi* (female ninja) to defeat those of greater strength; and the ninja's techniques and psychology of escape.

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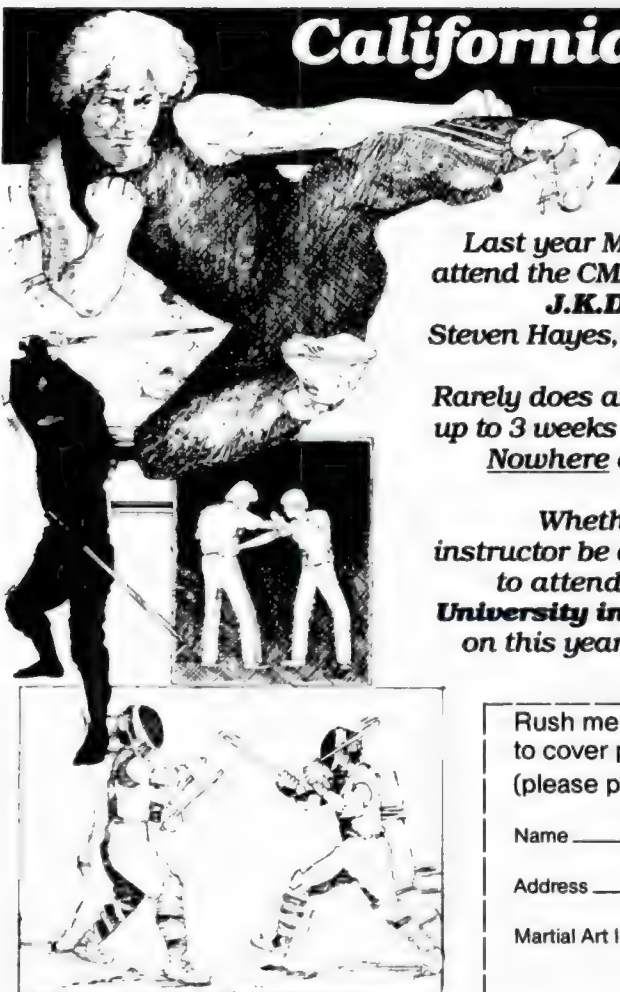
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WHISTLING DEATH

Continued from page 46

weapon, not the arms. The chain is not used to block the attacks of the opponent; instead, it is pushed forward by the body's movements to disrupt the attack. The difference here is a critical one. If the chain is merely held statically for the punch or kick to impact into, the defense will fail. Rather, the chain must attack the incoming limb or weapon, damaging it as it redirects the attack away from the defender.

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About the Author: Dr. R. Kelly Hill Jr. is the chief instructor of the Houston Bujinkan Training Hall and supervisor of the Texas chapter of the Shadows of Iga in Houston. He is one of the top personal students of Stephen K. Hayes, the highest-ranking togakure-ryu ninja in the Western world.

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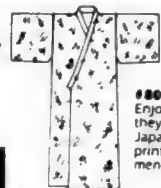


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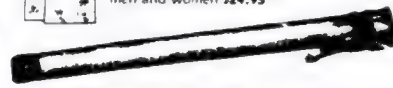
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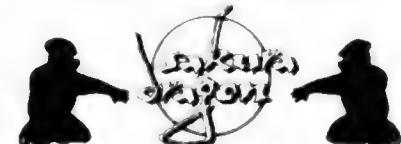
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KENJUTSU

Continued from page 57

even 90 percent of the work to trusted students."

Because he was a specialist, the swordsmith made nothing but the actual blade and *tang* (handle). This took about three days. The sword would then be given over to a polisher (also a specialist), who gave the blade its mirror-like finish by first using small flake-like stones to smooth out the metal, then applying powder and various oils to round out the process. Surprisingly, polishing took longer than the actual creation of the blade—at least two weeks. Polishing not only enhanced the appearance of the sword, but also helped prevent rusting.

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the repetition of simple
basics."*

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Because of its rich heritage, its role in shaping Japan's history, and the overall mystique of the katana, kenjutsu will remain a fascinating subject of interest and serious study for generations to come. And today's practitioners can be appreciative of the fact they can make a mistake, say "oops," and not worry about their heads rolling on the ground as a result.

About the Author: Steve Takatsuno is a freelance photojournalist based in San Jose, California, who contributes traditional Japanese martial arts-related articles to BLACK BELT on a frequent basis.

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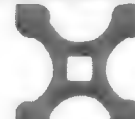
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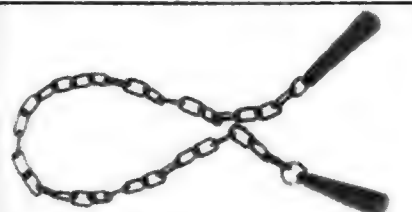
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the shadow warrior

Continued from page 15

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subtleties requires asking the right
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Shorei-Kan Okinawan Goju-Ryu Karate U.S.A. Headquarters, Ken Zen Institute, 152 W. 26th St., New York, NY. Ph: (212) 865-9552
 Shorei-Kan Okinawan Goju-Ryu Karate (Northeastern Hdqtrs.), 2 Reynolds Lane, Buchanan, NY. Ph: (914) 739-7804
 Shorei-Kan of Somers, Rte. 100, Somers, NY. Ph: (914) 232-7255
 Shorinjiryu Karate Association, 12 Towns YMCA, 570 Jamaica Ave., Brooklyn, NY 11208. Ph: (212) 277-1600

Tae Kwon Do Karate School & Gym, 74 E. Hoffman Ave., Lindenhurst, NY 11757. Ph: (516) 957-2214
 Tang Soo Do Karate Center, 1000 Park Blvd., Massapequa Park, NY 11762. Ph: (516) 541-8090

Ving Tsun Kung-fu (Wing Chun), 429 Broome St., New York City, NY. Ph: (212) 226-4390
 Ying Yee Kwoon Martial Arts Club, 305 Roebling St., Brooklyn, NY. Ph: (212) 384-8166

NORTH CAROLINA

Allison American Karate Academy, Wiscasset YMCA, Albermarle; Cannon Memorial YMCA, Kannapolis. Ph: (704) 786-1696
 J&M Martial Arts, 417 S. Bragg Blvd., Spring Lake
 Lumberton Tae Kwon Do Club, National Guard Armory, Lumberton. Ph: 738-1411

OHIO

Cleveland Heights Academy, 2165 Lee Road, Cleveland Heights, OH. Ph: (216) 321-0558
 Indo-American Karate School, 142 E. Water St., Lowellville. Ph: (216) 536-8996
 Toledo Martial Arts Center, 5035 Alexis Rd., Suite B, Sylvania, OH 43560
 Wickliffe City Rec., Karate/Jiu-Jitsu, c/o College of Martial Arts, (Headquarters) 6814 Sutherland Ct., Mentor, OH 44060. Ph: (216) 255-0837

OKLAHOMA

J.C. Karate Club/Wewoka Fitness Club, 101 S. Wewoka Ave., Wewoka, OK 74884. Ph: (405) 257-3642, 257-2155
 Martial Arts Center, 224 W. Sooner Rd., Midwest City, OK. Ph: 733-1954
 Rada's Karate (Tae Kwon Do), 8755 S. Lewis, Tulsa, OK. Ph: (918) 481-1433
 Tracy's Karate, 4910 E. 21st Street, Tulsa, OK 74114. Ph: 939-0876

OREGON

Joe Coelho's School of Martial Arts, 4440 Hilton Dr., Eugene, OR. Ph: (503) 689-4889
 Alan LaCross Tang Soo Do Karate Institute, 696 McVey, Lake Oswego, OR 97034. Ph: (503) 636-5529

PENNSYLVANIA

American Goju Karate, 215 S. Third St., Lehigh, PA. 18235. Ph: (215) 377-1770

RHODE ISLAND

Aikido Fudoshin, 118 Littlefield St., Pawtucket, RI. Ph: (401) 724-2250
 Fred Villari's Studios of Self Defense, 1478 Atwood Ave., Johnston, RI 02919. Ph: 351-7593
 Fred Villari's Studios of Self Defense, 36 East Ave., Pawtucket, RI 02860. Ph: (401) 723-0414
 Fred Villari's Studios, 289 Social St., Woonsocket, RI 02895. Ph: (401) 762-9559

SOUTH CAROLINA

Miller's Tang Soo Do Moo Duk Kwan Studio, 320 W. Broadway, Myrtle Beach. Ph: (803) 347-3914

TENNESSEE

C. Malyar Martial Arts Center, 500 Lamont Street, Johnson City, TN. Ph: (615) 928-0657
 Kang Rhee PaSaRyu Headquarters, 1911 Poplar Ave., Memphis, TN 38104. Ph: (901) 726-4100

TEXAS

Victor Cheng Chinese Martial Arts, 1731 Blalock, Houston, TX 77080. Ph: (713) 467-3265
 Victor Cheng Chinese Martial Arts Institute, 2023 South Shepherd,

Houston. Ph: (713) 526-1246

Chinese Kenpo Karate, 3301 Conflans, Suite 303, Irving. Ph: 252-3731

Flowing Temple Karate Club, 209 N. College Dr., Keene, TX 76059. Ph: (817) 641-9486

Kim Soo Cha Yon Ryu Martial Arts, 1740 Jacquelyn, Houston. Ph: 681-9261

Mungu Tae-Kwon-Do, Tang-Soo-Do, Moo-Duk-Kwan, 4608 Alameda at Blodgett, Houston, TX 77004. Ph: 522-4319

Jose M. Santamaria, Jr., 113 W. Hwy 190, Killeen, TX 76541. Ph: (817) 526-5224

Soruy Karate Institute, 729 Airport Blvd., Austin
 U.S. Tae Kwon Do Moo Duk Kwan Federation, P.O. Box 7264, 3318 Franklin Center, Waco, TX 76710. Ph: (817) 776-7821

Wang's Martial Arts, 172-B FM 1960, Houston, TX 77073. Ph: (713) 443-3891

Won Park Institute of Tae Kwon Do, 7930 W. Hwy. 80, Forth Worth, TX 76116. Ph: (817) 244-6720

Zimmerman's Texas Martial Arts, RFD 1, Box 175-G, Chilton, TX 76632. Ph: (713) 945-8060

UTAH

Kel Shin Kan Karate-do, 7 S. Main (Bsmst), Tooele. Ph: 882-9832
 Dale Pettits Fighting Arts, 4643 Hemlock Dr., Murray, UT 84107. Ph: (801) 268-6057

VERMONT

Fred Villari's Studios of Self Defense, 187 Church St., Burlington, VT 05401. Ph: (802) 658-4837

VIRGINIA

Cho's Martial Arts Institute Inc., 14230A Jeff Davis Hwy., Woodbridge, VA 22191. Ph: (703) 494-1990
 The Dragon School of Martial Arts, Lak Sao Chuan Fa Kung Fu, 703 W. Main St., Charlottesville, VA. Ph: (804) 295-5050

Jhoon Rhee Institute of Tae Kwon Do, 1826 Duke St., Alexandria, VA 22314. Ph: USA-1000

Jhoon Rhee Institute of Tae Kwon Do, 4421 John Marr Dr., Annandale, Ph: USA-1000

Jhoon Rhee Institute of Tae Kwon Do, 1120 W. Broad St., Falls Church, VA 22046. Ph: USA-1000

War Falcon Karate Club (AAU), 2416 Blvd., Colonial Heights, VA 23831. Ph: (804) 748-4935

WASHINGTON

American Colleges of Karate, International Martial Arts Association, 205 E. Gowe, Kent, WA 98032. Ph: (206) 854-6900

Tae Kwon-Do Institute, W. 1023 Wabash, Spokane. Ph: 328-9768

WEST VIRGINIA

White's School of Taekwon-Do, Inc., 426 Main St., Point Pleasant, WV. Ph: (304) 675-4326

ARGENTINA

Brinkmann Karate-Do Shorin-Ryu Keshinkan Hombu Dojo of South America: "Body Gym", Salguero 2963, Buenos Aires (1425) Argentina. Ph: 801-0610

BELGIUM

J. Cui Brocka Dojo Kara Do Shotokan, Shape Elementary Gymnasium, Shape, 085/723446

CANADA

Canadian Jiu Jitsu Association Inc., 1309 Falgarwood Dr., Oakville, Ontario. Ph: (416) 844-8750

Dunn's Wing Chun Kung Fu, 4800 Sheppard Ave. E., Unit 210, Scarborough, Ontario, Canada. Ph: (416) 293-1200

Filipino Kali/Arnis Self Defense Center, c/o 65 Commonwealth Ave., Mount Pearl, Newfoundland. Ph: (709) 368-8029

Filipino Martial Arts Assoc., P.O. Box 848, Mt. Pearl, Newfoundland A1N 3C8

Martial Arts Fitness Centre, Butokukai, 560 Glasgow St., London, Ontario, Canada N5W 4A3. Ph: (519) 672-4492

Modern Arnis Federation, 15 Kings Way, Vancouver, B.C., Canada
 Ken Tallack's Martial Arts Fitness Center, 560 Glasgow St., London, Ontario, Canada. Ph: (519) 672-4492, 672-4520

DOMINICAN REPUBLIC

Instituto Jhoon Rhee de Tae Kwon Do, De Le Republica Dominicana, Socorro Sanchez No. 12, Santo Domingo

GREAT BRITAIN

Mid West Tae Kwon Do, 92 Far Gosford Street, Coventry, England. Ph: 0203-552178

REPUBLIC OF PANAMA

Filipino Go-Sho-Kai Tiger den Academy, Amerasian Martial Arts Assoc., Albrook Youth Center, PSC Box 4694, APO Miami, FL 34001. Ph: 286-3195

SAUDI ARABIA

Willie Sancho, Dhahran North Karate Federation, Dhahran North Camp A.C.C., Bldg. #584 Gymnasium, Dhahran, Saudi Arabia. Ph: 87-57204, 87-57329, 87-58366

VIRGIN ISLANDS

Virgin Islands Taekwondo Assn., 10 Norre Gade, St. Thomas, US Virgin Islands. Ph: (809) 774-8155

WEST GERMANY

Int. Wing Tsun Assoc. European Headquarters, Langenzell Castle, 6901 Langenzell/Heidelberg, West Germany. Ph: (06223) 47250
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